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Germanic ai and ê (= High German ê, ea, ia) by æ and ę, Germanic au by ao.

Dialect: The High German elements were principally introduced by scribe B: no systematic attempt was made to change the Saxon character of the monument, in many cases the changes made by scribe B were probably unconscious and seemed to him purely orthographic, while in reality he destroyed the designation of Saxon sounds. But it must be acknowledged that High German forms have been substituted to a certain extent for Saxon forms, especially particles. The dialect of B is Middle German, as can be shown by a comparison with certain portions of the Old High German Tatian. To determine the exact condition of the original, is of course impossible, and a thorough examination of this point would lead beyond the limits set to this paper; but considering the fact that the orthography of the original shows such strong High German influence, the possibility exists, that the forms of the original already showed High German influence in vocabulary and inflection.

10. "Notes on Syllabication—its importance in teaching French Pronunciation."<sup>1</sup> By Professor Atkinson Jenkins, Vanderbilt University.

Brugmann says: "An expiration, simply allowed to die away, contains but one point of expiration. If, on the other hand, fluctuations in the expiratory impulse take place, still other points become perceptible alongside the principal point; these, owing to their smaller force, are felt as subordinate to the principal point."<sup>2</sup>

This lucid description coincides with Sievers' distinction between expiratory syllables (*Expirationssilben*) and sound syllables (*Schallsilben*), and gives the key to the main difference between French and English syllabication.

English '*culpability*' has two expiratory syllables: to the first (*cul.p*) is joined the sound-syllable *p.a*; to the second (*bi.l*) are joined two sound-

<sup>1</sup>For a careful analysis of the main features of syllable formation, see Sievers, *Grundzüge der Phonetik* (3d ed.), § 29. Criticisms on the same by Viotor, *Elemente der Phonetik*, § 143 ff; a summary of the same in Jespersen, *The Articulations of Speech Sounds*, § 49. For some useful practical rules (English, French, German), see Soames, *An Introduction to Phonetics*, pp. 72, 137, 160. For syllable division in Latin, and a comparison with the Romance languages, see Seelmann, *Die Aussprache des Latein*, p. 137 ff. For a very brief treatment of English syllable division, see Sweet, *A Primer of Phonetics*, p. 60 ff. For a few hints in regard to French, see Passy, *Les Sons du Français* (3d ed.), §§ 103–110; also Beyer, *Französische Phonetik*, §§ 70–71. For some additional hints, not given elsewhere, see Koschwitz, *Grammatik der Neufranzösischen Schriftsprache*, I, § 33.

<sup>2</sup>*Comparative Grammar of the Indo-Germanic Languages*, I, § 667, 4.

syllables *li.t* and *ty*. The syllable divisions lie not before or after *p, l, t* respectively, but *in* these consonants; *b* begins a new expiratory syllable.

In general, for colloquial French,<sup>1</sup> we have *a separate expiratory effort for each syllable*. A useful device in teaching English students to make a series of even expiratory efforts is to require them to repeat the numerals 1, 2, 3, 4, etc., or the letters a, b, c, d, etc., before uttering the French word: *cul-pa-bi-li-té* = a b c d E (Capital letter = tonic syllable).

To this rule there are at least two classes of exceptions: 1. PASSY notes *créé* and *il a à aller*, etc.; 2. the writer's observations confirm his belief that in *vous êtes douce*, the atonic syllable *te(s)* is a sound-syllable, and not an expiratory syllable: there is no *separate expiratory effort* in its production. The effort which produces the syllable *te(s)* is to be classed as a fluctuation in the expiratory impulse which produces the syllable *é*.<sup>2</sup> The accentuation and syllabication, therefore, of French *garde* (in the phrase *un garde fou*) and English *garter* approach identity in so far as the different organic basis of the two tongues will permit.

The suppression and retention of atonic *e*, a thorny subject to beginners in French, should be approached historically, by showing that all atonic *e*'s were formerly pronounced. The usual rules for syllable division once applied as well to words with atonic *e* as to others.

The empiric rules for syllable division in French are extremely useful to students in attempting long or otherwise difficult words, and are indispensable as a basis for a study of French versification.

Synopsis of rules: A. CONSONANTS. I. *a*. Single consonants between vowels; *b*. digraphs and trigraphs; *c*. doubled consonants (add *mn*, see, *sci*, and note *en-nui*); *d*. *n* + consonant, *m* + consonant (*mon-ter*; *lam-beau*; *bron-cher*; *vin-ssiez*); *e*. final consonants in *liaison* (*mo-t à-mot*; *tou-ch(e) à-tout*; *be-ll(e) à-voir*). II. *a*. A consonant group of which *r* or *l* is the final member, unites with the following vowel (*ca-dran*; *sou-v(e)rain*); *b*. case of *su-ppri-mer*; *A-phro-dite*; *c*. an *n* or *m* may precede a group of this kind without changing the rule (*en-trer*; *lam-p(e)ron*). III. *a*. In a consonant group of which *r* or *l* is the first member, the *r* (or *l*) belongs to the vowel which precedes it (*por-ter*; *lor-gner*; *meur-trir* (cf. II. *a*); *pal(e)-froi*); *b*. secondary groups (*cal(e)-çon*; *tell(e)-ment*; *lour-d(e)rie*). IV. Consonant groups of which *s* is the first member<sup>3</sup> (*res-ter*; *plas-tron*). V. Words with final atonic *e*. VI. Other groups (*x, ct, bs*, etc.).

<sup>1</sup> It is necessary, of course, to draw the distinction between the division of *uttered* words into syllables and the division of *written* words into syllables. The latter subject is one for printers, and also has its importance in dividing words at the end of the line of the written page. But it is only of the *spoken* division into syllables that the present paper treats.

<sup>2</sup> There is, of course, *liaison* (*s* = *z*) in *vous êtes*.

<sup>3</sup> The dictionaries of SACHS and LAROUSSE divide *e-spé-rer*; LESAINT and the *Dictionnaire Général* divide *es-pé-rer*, and this represents the impression of the average observer.

B. VOWELS. Real diphthongs have only a sporadic existence in French. Two vowels in contact either form two syllables, or one of them becomes a consonant. As a working rule, *i*, *ou*, *u* + vowel form but one syllable with the vowel in all cases except when they are immediately preceded by consonant + *l* (or *r*): *miette*, but *gri-ef*, etc.; *fouet*, but *trou-er*, etc.; *luire*, but *bru-ire*, etc.<sup>1</sup>

On account of the absence of the author this paper was not read.

11. "Nasalis and Liquida Sonans in Indo-European." By Professor G. E. Karsten, of the University of Indiana.

12. "A physiological Criticism of the Sonant Theory." By H. Schmidt-Wartenberg, of the University of Chicago.

This paper will appear in the *American Journal of Philology*.

13. "Steinmar von Klingnau." Professor G. L. Swiggett, Purdue University.

This paper was a further contribution to the controversy, championed respectively by Burdach and Wilmanns, as to whether there existed in and native to Germany before the appearance of the Minnesinger, a popular poetry, or whether this lyric came along with the epic from Romance sources. Mention was made of the early German's love for poetry and of the fact that it is this Volkspoesie, deep-rooted in the national consciousness, that has given stability and endurance to the growth of the German people. The Christian poetry in Germany was grafted on this popular poetry and soon became tinged with popular tones. On the other hand the popular poetry and songs of France came out of the church service. In Germany the popular airs had crept into the church service and transmitted to France gave that country its popular music, for up to the eleventh century France possessed none of its own. The chanson was set to music of viol and lute. The beast-fable in Germany was lyric with epic touches and the latter became fully developed as soon as it came in its wanderings to the Netherlands and North France, where it finally made its home.

<sup>1</sup>According to Koschwitz, *i*, *ou*, and *u* do not usually go over into the corresponding consonants in verbs of one-syllable stems in *i*, *ou*, and *u*; for example, *nier* (2 syllables), *riez* (2 syllables), *muer* (2 syllables). But the observations of other phoneticians do not support this contention. We have, for example, *fier* (verb) as one syllable in the *Dictionnaire Général*, and *tuer* as one syllable, according to Passy.